

Selected Exhibitions:

Hello World, Hello Houston, Aurora Picture Show, Huston, TX, 2022

Outer Space, Mood Gallery, San Francisco, 2022.

Hello World, performance, McEvoy, San Francisco, 2022.

Cntrl+Alt+Yellow, B4BEL4B and apextart, Oakland, 2021.

Reclaimed: The Art of Recology, Bedford Gallery, Walnut Creek, 2021.

Unpredictable, Art at a Time like this, online, 2020.

The Archive to Come, Telematic Gallery, San Francisco, 2020.

Why are they so afraid of a lotus?, NTU Centre for Contemporary Art Singapore, Singapore, 2020.

Planet Celadon: Mission Completed, Wattis Institute, San Francisco, CA, 2020 (online).

FutureFeminist, Boston Center for the Arts, Boston, MA, 2020.

Migration Project, Goethe Institutes' Asia Centers, Asia Cultural Center, Gwangju, South Korea, November, 2019.

Recology Artist in Residence Exhibitions: Work by Mansur Nurullah, Genevieve Quick and Ariel Huang, Recology, San Francisco, CA, 2019.

Beyond Boundaries, Korean Cultural Center, New York, New York, 2019.

Planet Celadon: Our Receiver is Operating, performance, Asian Art Museum, San Francisco, 2018.

The Genre Leaps, NIAD Art Center, Richmond, CA, 2018.

A+P+I Exhibition, Mills College Museum, Oakland, CA, 2017.

Detritus, San Jose Institute for Contemporary Art, San Jose, CA, 2017.

Mesocosm, Adobe Books Backroom Gallery, San Francisco, CA, 2016.

Sci-Fi Folk, Works/San Jose, San Jose, CA 2016.

Vertical Vistas, Royal Nonsuch Gallery, Oakland, CA, 2014.

I Want to Step Across, 2nd Floor Projects, San Francisco, CA, 2013.

Imagining Memory: Klea McKenna, John Chiara, & Genevieve Quick, Pence Gallery, Davis, CA, 2012.

Movement in Many Parts, Asian Resource Center Gallery, Presented by Kearny Street Workshop and East Bay Asian Local Development Corporation, Oakland, CA, 2012.

Residency Projects I, Kala Institute, Berkeley, CA, 2011.

The Lens Lab, Kimball Gallery, de Young Museum, San Francisco, CA, 2011.

Scopes and Scapes, Southern Exposure, San Francisco, CA, 2010.
Kala Artists' Annual/Fresh Work, Kala Institute, Berkeley, CA, 2010.

Paper Works, Gallery RFD, Swainsboro, GA, 2009.

Paperwork, Walsh Gallery, Seton Hall University, South Orange, NJ, 2008.

Fabulandia, The Lab, San Francisco, CA, 2005.
Close Calls 2005, Headlands Center for the Arts, Sausalito, CA, 2005.

The Line Up, Walter and McBean Gallery, San Francisco Art Institute, San Francisco, CA, 2004.

Crust, AOV, San Francisco, CA, 2003.
Thomas Chang, Blue McRight, Genevieve Quick, 101 California, San Francisco, CA 2003.
Close Calls: Visual Artists of Honorable Mention Selected from HCA 2003 AIR Applications, Headlands Center for the Arts, Sausalito, CA, 2003.

Fantastical Topographies with Ulrike Palmbach, Villa Montalvo, Saratoga, CA, 2002.

Introductions '02, Gallery Paule Anglim, San Francisco, CA, 2002.
Mastermind, Richmond Art Center, Richmond, CA, 2001.

Honors, Fellowships, Residencies, and Grants:

"Let's Consider borderlands," thematic residency at faberllull | olot, Fluviá, Spain, 2022.
Eureka Grant, Fleishhacker, Foundation, San Francisco, CA, 2022.
Project Space Residency and VBC Award, Headlands Center for the Arts, Sausalito, CA, 2021,
Investing in Artists Grant, Media Arts, Center for Cultural Innovation, San Francisco and Los Angeles, 2019.
SFAC, Individual Artist Grant, 2019.
Artist in Resident, Recology, San Francisco, 2019.
SFAI Alumni Residency, Chalk Hill, Hillsborough, CA, 2018.
A+P+I Residency, Mills College, Oakland, CA, 2017.
Visiting Artist Program, Illinois State University, Normal, IL, 2015.
Lava Thomas and Peter Danzig Artful Harvest Circle Gold Fellowship, Djerassi, Woodside, CA, 2014.
Finalist, Arts Writers Grant, Creative Capital | Andy Warhol Foundation, 2017, 2016, 2014, and 2012.
Arts Writing Workshop, Arts Writers Grant Program and the International Art Critics Association/USA Section (AICA/USA), 2013.
de Young Museum, Artist Studio Program, San Francisco, CA, 2011.
Investing In Artists Grant, Center for Cultural Innovation, San Francisco/Los Angeles, 2011.

Kala Fellowship, Kala Institute, Berkeley, CA, 2010/2011.
MacDowell Colony, Peterborough, NH, 2010.
John D. and Susan P. Diekman Fellowship, Djerassi Artist Residency, Woodside, CA, 2004.
Louise Bourgeois Residency for Sculpture, The Corporation of Yaddo, Saratoga Springs, NY, 2003.
M.F.A. Merit Fellowship, San Francisco Art Institute, San Francisco, CA, 1999.

Bibliography:

Cate McQuaid, "'Keeping the exhibition alive': Boston museums and galleries turn to the Internet" *Boston Globe*, March 19, 2020.
Migration Project (exhibition catalogue), Goethe Institutes' Asia Centers, Asia Cultural Center, Gwangju, South Korea, November, 2019.
Beyond Boundaries (exhibition catalogue), Korean Cultural Center, New York, 2019.
Emily Wilson, "Touching down on 'Planet Celadon'," 48 Hills, September 1, 2018.
Stacia Yeapanis, "Interview for OPP," OPP Blog, March 13, 2014.
Lutz, Leora, "Review: 'Vertical Vistas: Solo Show by Genevieve Quick,'" *SFAQ*, February 4, 2014.
Lutz, Leora, "Review: 'I Want to Step Across: Genevieve Quick and Jasmin Lim,'" *SFAQ*, October 30, 2013.
Interview with Margaret Tedesco and Lisa K. Blatt, "Roll Call: Bay Area Arts and Culture," KUSF in Exile, September 1, 2012
Interview with Eric Hoffman, <http://www.kala.org/wordpress/>, August 15, 2011.
Valerie Imus, "Genevieve Quick: Scopes and Scapes," *Southern Exposure*, no 1/10, 2010.
Erin Peters and Elen Woods, "Paperwork," Exhibition catalogue, Walsh Gallery, Seton Hall University, 2008.
Oliver, Scott, "Fabulandia: Terra," *Shotgun Review*, October 26, 2005.
Inside City Limits, "Fabulandia," Comcast Channel 11, October, 2005.
Modigliani, Leah, "The Line Up," Exhibition catalogue, Walter and McBean Gallery, San Francisco Art Institute, 2004.
Van Proyen, Mark, "Crust' at A.O. V.," *Artweek*, December 2003.
Westbrook, Lindsey, "Critic's Choice: Crust," *San Francisco Bay Guardian*, October 29, 2003.
Baker, Kenneth, "Show gives artists a second chance," *San Francisco Chronicle*, February 23, 2003.
Fischer, Jack, "Sculptures at Montalvo echo nature," *San Jose Mercury News*, January 19, 2003.
Zinardi, Bonnie, "Fantastical Topographies' at the Montalvo," *San Mateo County Times*, December 9, 2002.
Kaplan, Shari, "Montalvo Gallery becomes fantastical," *Saratoga News*, December 4, 2002.
Crump, Anne, "A Whole New World: Sculptor Genevieve Quick creates idyllic landscapes," *San Francisco Examiner*, January 17, 2002.

Publications:

- "Review: Antidote," 48hills, July 28, 2022.
- "Review: Aimée Beaubien: Hothouse," 48hills, July 6, 2022.
- "Review: Mothership," 48hills, December 17, 2021.
- "Review: Enrique Chagoya, Night Watch," 48hills, November 17, 2021.
- "Review: The Missing Circle," 48hills, November, 3 2021.
- "Review: Candice Breitz" 48hills, October 22, 2021.
- "Review: The Dope Elf," 48hills, October 6, 2021.
- "Review: David Huffman, Afro Hippie," 48hills, September 30, 2021.
- "Review: Shimon Attie, Night Watch," 48hills, September 22, 2021.
- "Review: Wangechi Mutu," 48hills, July 28, 2021.
- "Review: Next to You," 48hills, July 21, 2021.
- "Review: Altered States," 48hills, July 13, 2021.
- "Review: Seeing Sound," 48hills, July 8, 2021.
- "Review: Golem," 48hills, June 30, 2021.
- "Review: Amanda Curreri," 48hills, June 23, 2021.
- "Review: A Joy Unexpected," 48hills, June 16, 2021.
- "Review: Ambiguities of Blackness," 48hills, June 2, 2021.
- "Review: Nam June Paik," 48hills, May 26, 2021.
- "Review: Lindsey White," 48hills, May 20, 2021.
- "Review: Clare Rojas," 48hills, May 12, 2021.
- "Review: Uncanny Valley," 48hills, April 29, 2021.
- "Review: Janus II," 48hills, April 21, 2021.
- "Review: Three Tongues," 48hills, April 14, 2021.
- "Review: Future Histories," 48hills, April 7, 2021.
- "Review: Zulfikar Ali Bhutto," 48hills, March 31, 2021.
- "Review: Zarouhie Abdalian," 48hills, March 24, 2021.
- SFSU Graduate Thesis Exhibition Essays, 2021.
- "Review: Native Resolution," 48hills, March 4, 2021
- "Review: Christian Marclay," 48hills, March 10, 2021
- "Review: New Labor Movements III," 48hills, March 4, 2021
- "Grammar for the Time Traveler: It's never the *Simple Past* nor the *Past Perfert*",
Exhibition Essay, for *We have teeth too*, Berkeley Art Center, Berkeley, CA, 2019
- "Critic's Pick: Orphan Drift," *Artforum.com*, May, 2019.
- "Critic's Pick: In Transit," *Artforum.com*, February, 2019.
- "Tomorrow We Dreamt of Yesterday. Dreaming of Home: Won Ju Lim and Ma Li," *Art Practical*, February 6, 2019.
- "Deep-Time Construction," *cmagazine*, issue 140, Winter 2019, page 64-65.
- "Tomorrow We Dreamt of Yesterday. Other Superheroes" *Art Practical*, May 21, 2018.
- "Tomorrow We Dreamt of Yesterday. Alien Agents" *Art Practical*, March 27, 2018.
- "Tomorrow We Dreamt of Yesterday. Whose Place, Whose Space?: Extraterrestrial Stakes" *Art Practical*, February, 13, 2018.
- "Hidden, Destroyed, and Cut: Artistic Strategies for Protest" in *Illegal*, catalogue essay, published by Luggage Store Gallery, San Francisco, CA, 2018.
- "Tomorrow We Dreamt of Yesterday. Whose "Again"? Reconciling Historical Erasures through Futurist Narratives," *Art Practical*, November, 14, 2017.

"Mundos Alternos: Art and Science Fiction in the Americas," *Art Practical*, October 17, 2017.

"Latin Circle Presents: An Evening of Performance," *Daily Serving*, May 17, 2017.

"Reflections in a Cyborg: Lynn Hershman Leeson's Civic Radar," *Art Practical*, April 201, 2017.

"Dread Scott: Past, Present & Future at Guerrero Gallery," *Daily Serving*, March 2, 2017.

"Generation to Generation: Inherited Memory and Contemporary Art," *Daily Serving*, January 18, 2017.

"Avant-Garde Museology in a Multicultural and Global America," *Temporary Art Review*, December 1, 2016.

"Border Crossing: From Palestine to Mexico," *Art Practical*, Issue 8.1, Art + Citizenship, November 10, 2016 and *Daily Serving*, January 14, 2017.

"Sophia Al-Maria: Black Friday at the Whitney Museum of American Art," *Daily Serving*, October 4, 2016.

"Love in the Time of War at SF Camerawork," *Temporary Art Review*, September 16, 2016.

"Postcolonial Contemporary at Incline Gallery," *Temporary Art Review*, June 29, 2016.

"Who Speaks: Power of Voice in Open Engagement 2016," *Temporary Art Review*, May 11, 2016.

"Shotgun Review: These American Lives" *Art Practical*, April 12, 2016.

"Virtual Absence and Presence in the Museum of Stolen Art," in "Locating Technology," *Art Practical*, April 7, 2016, and *Daily Serving*, April 12, 2016.

"Setting Out at apexart," *Daily Serving*, February 9, 2016.

"Returning Street View to the Street" in "Locating Technology," *Art Practical*, February 4, 2016.

"Visions Into Infinite Archives at SOMArts," *Temporary Art Review*, January 29, 2016.

"Raiders and Empires" in "Locating Technology," *Art Practical*, Oct 27, 2015 and *Daily Serving*, November 17, 2015 and January 13, 2016.

"Shotgun Review: Bilongo Esmeralda (Let The Devil Take Style)," *Art Practical*, September 24, 2015.

"Mechanized Bodies: Anxiety and Healing in a Global Economy" in "Locating Technology," *Art Practical*, August 18, 2015, *Daily Serving*, September 23, 2015, and "An Unending Theft of Opportunity," *Art Practical*, Issue 7.4, December 16, 2015.

"Marion Gray: Within the Light," *Art Practical*, June 18, 2015.

"Where is one when one is 'Up in the Air,'" exhibition essay, Southern Exposure, June, 2015.

"Wael Shawky: Cabaret Crusades," *Daily Serving*, May 14, 2015.

"Diana Thater: Beta Space," *Art Practical*, April 28, 2015 and *Daily Serving*, April 29, 2015.

"Ragnar Kjartansson: The End," *Daily Serving*, March 21, 2015.

"Jean Conner: Collages," *Art Practical*, February 5, 2015 and *Daily Serving* February 7, 2015.

"Christy Chan: Who's Coming to Save You," exhibition essay, Southern Exposure, January 2015.

"The Message is the Medium" in "Locating Technology," *Art Practical*, November 19, 2014.

“Alter-Circuit: Shiyuan Liu, My Paper Knife,” *Temporary Art Review*, October 23, 2014.

“Therapeutic Bodies” in “Locating Technology,” *Art Practical*, October 16, 2014 and *Daily Serving*, November 3, 2014.

“Pablo Guardiola: Maintenance Yard,” *Art Practical*, “Shotgun!,” Issue 6.1, September 25, 2014 and *Daily Serving*, October 4, 2014.

“Jessamyn Lovell: Dear Erin Hart,” *Art Practical*, Issue 6.1, September 25, 2014 and *Daily Serving*, October 12, 2014.

“Augmented Reality and the Political Potential of Hybridized Space” in “Locating Technology,” *Art Practical*, May 14, 2014.

“Invisible Cities,” *Temporary Art Review*, March 21, 2014.

“Tammy Rae Carland: Live From Somewhere,” *Temporary Art Review*, March 11, 2014.

“Participatory Economics” in “Locating Technology,” *Art Practical*, February 13, 2014 and *Daily Serving*, February 22, 2014.

“Futures: Art Writing,” *Temporary Art Review*, March 30, 2014.

“Machines of Critique” in “Locating Technology,” *Art Practical*, November 14, 2013, and *Art Practical*, “There, We Said, and in This Place,” Issue 6.2, October 29 2014.

“Camera-less” in “Locating Technology,” *Art Practical*, October 3, 2013.

“Hung Liu: Offerings at Mills College Art Museum and The Art of Hung Liu: Summoning Ghost at Oakland Museum of California,” *caa.reviews*, September 6, 2013.

“Experimental Photomontage: Robert Heinecken and Edmund Teske,” *Art Practical*, Issue 3.17, June 14, 2013 and *Daily Serving*, July 18, 2013.

“Exposed: Voyeurism, Surveillance and the Camera Since 1970,” *Art Practical*, Issue 2.7, December 16, 2010 and *Art Practical*, “From the Archives: Photo-Sensitive,” Issue 4.2, July 9, 2013.

“A Willing Transfer of Belief,” *Temporary Art Review*, May 10, 2013.

“Without Reality There is No Utopia,” *Temporary Art Review*, March 6, 2013.

“The Way Beyond Art: Infinite Screens,” *Art Practical*, Issue 4.9, February 5, 2013 and *Daily Serving*, February 23, 2013.

“Lurking in the Dark: Bessma Khalaf’s *Invisible Thief*,” catalogue essay for Southern Exposure, 2013.

“Baby and the Nacerima: Michael Arcega,” *Temporary Art Review*, November 14, 2012.

“Field Conditions,” *Art Practical*, Issue 4.3, October 16, 2012.

“2 x 2 Solos: Amy M. Ho,” *Art Practical*, Issue 4.1, September 24, 2012.

“Geometria Concretus,” *Art Practical*, Issue 4.1, September 24, 2012.

“Sean McFarland: Untitled (1948 - 2012),” *Temporary Art Review*, July 22, 2012.

“Experimental Photomontage: Robert Heinecken and Edmund Teske,” *Art Practical*, Issue 3.17, June 14, 2012.

“Richard Serra Drawing: A Retrospective,” *caa.reviews*, May 24, 2012.

“Tommy Becker: Pages of Video—Tape Number One: Side One,” *Temporary Art Review*, April 25, 2012.

“Anna Sew Hoy: Tissues and Trench Coats,” *Art Practical*, Issue 3.11 March 15, 2012.

“Kota Ezawa: The Curse of Dimensionality,” *Temporary Art Review*, January 25, 2012.

“Think Art-Act Science,” *Art Practical*, Issue 3.4, November 3, 2011.

“Some of My Equals: Yuval Pudik,” *Art Practical*, Issue 3.1, September 22, 2011.

“Cyanotypes: Christian Marclay,” *Art Practical*, Issue 3.1, September 22, 2011.

“Desirée Holman: Heterotopias/Matrix 238,” *Art Practical*, Issue 2.21, June 14, 2011 and *Temporary Art Review*, July 27, 2011.

“Takeshi Murata: Get Your Ass to Mars,” *Art Practical*, Issue 2.17, May 19, 2011.

“Unhuman,” *Art Practical*, Issue 2.12, February, 24, 2011.

“Exposed: Voyeurism, Surveillance and the Camera Since 1970,” *Art Practical*, Issue 2.7, December 16, 2010.

“Retro-Tech” and “New Work: Mika Rottenberg,” *Art Practical*, Issue 2.1, “Shotgun Round: Shotgun!” September 16, 2010.

“Best of: Year One,” *Art Practical*, Issue 21, August 19, 2010.

“Photo/Synthesis,” de Young Museum, *Art Practical*, Issue 20, July 29, 2010.

“Wonder Box,” Baer Ridgway Exhibitions, *Art Practical*, Issue 16, Jun 3, 2010.

“Candida Höfer,” Rena Branstein Gallery, *Art Practical*, Issue 12, April 8, 2010.

“Article X,” Johansson Projects, *Art Practical*, Issue 9, February 25, 2010.

"Reflecting in the Glow of the Video Arcade," Megan Whitmarsh catalogue essay, Human Problems Publishing, Michael Rosenthal, 2009.

“Everything Must Go,” *Art Practical*, Issue 4, December 2, 2009.

“Brian Ulrich: Dark Stores,” Robert Koch Gallery, *Shotgun Review*, October 31, 2009.

“Hiroschi Sugimoto: Lightning Fields,” *Shotgun Review*, October 31, 2009.

“Monstrosities,” Michael Rosenthal, *Shotgun Review*, July 22, 2009.

“Swelling, Shrinking, Fragments: David Horvitz,” *The Present Group*, Issue #9, Winter 2009.

“Brought to Light: Photography of the Invisible 1840-1900,” *Shotgun Review*, December 29, 2008.

“Subversive Complicity,” *Shotgun Review*, May 28, 2008.

“Make You Notice,” *Shotgun Review*, April 19, 2008.

Curatorial and Administrative Projects:

Board of Directors, Southern Exposure, San Francisco, CA, 2020-present.

Programming Committee, AP Books, *Art Practical*, 2017-2018.

Advisory Committee, Four Elements, Oakland, CA, 2017.

Selection Committee, Bay Area Video Coalition, Artist-in-Residence program, San Francisco, CA 2015.

Juror, Kala Fellowship, Kala Institute, Berkeley, CA, 2015.

Curatorial Committee, Southern Exposure, San Francisco, CA, 2013-2017.

Project involvement includes: co-leader in launching Arts Writer fellowship (2016), exhibition organizer/curator for *Postscripts to Revolution* (2016), *Sets: Christy Chan Who's Coming to Save You* and *Olivia Mole YOGAFLOGOGO* (2015), Graue Award juror (2014), *White Hot Lamp Black* (2013).

Co-Curator, “Gold Rush: Artist as Prospector”, City Museum of Ljubljana, Vzigalica Gallery, Ljubljana, Slovenia; Gallerie OP-Nord, Stuttgart, Germany; and The Lab, San Francisco, CA, 2008-2009.

Education:

San Francisco Art Institute, San Francisco, CA, M.F.A. sculpture, 2001.

University of Michigan, Ann Arbor, MI, B.A. political science with distinction, 1995.